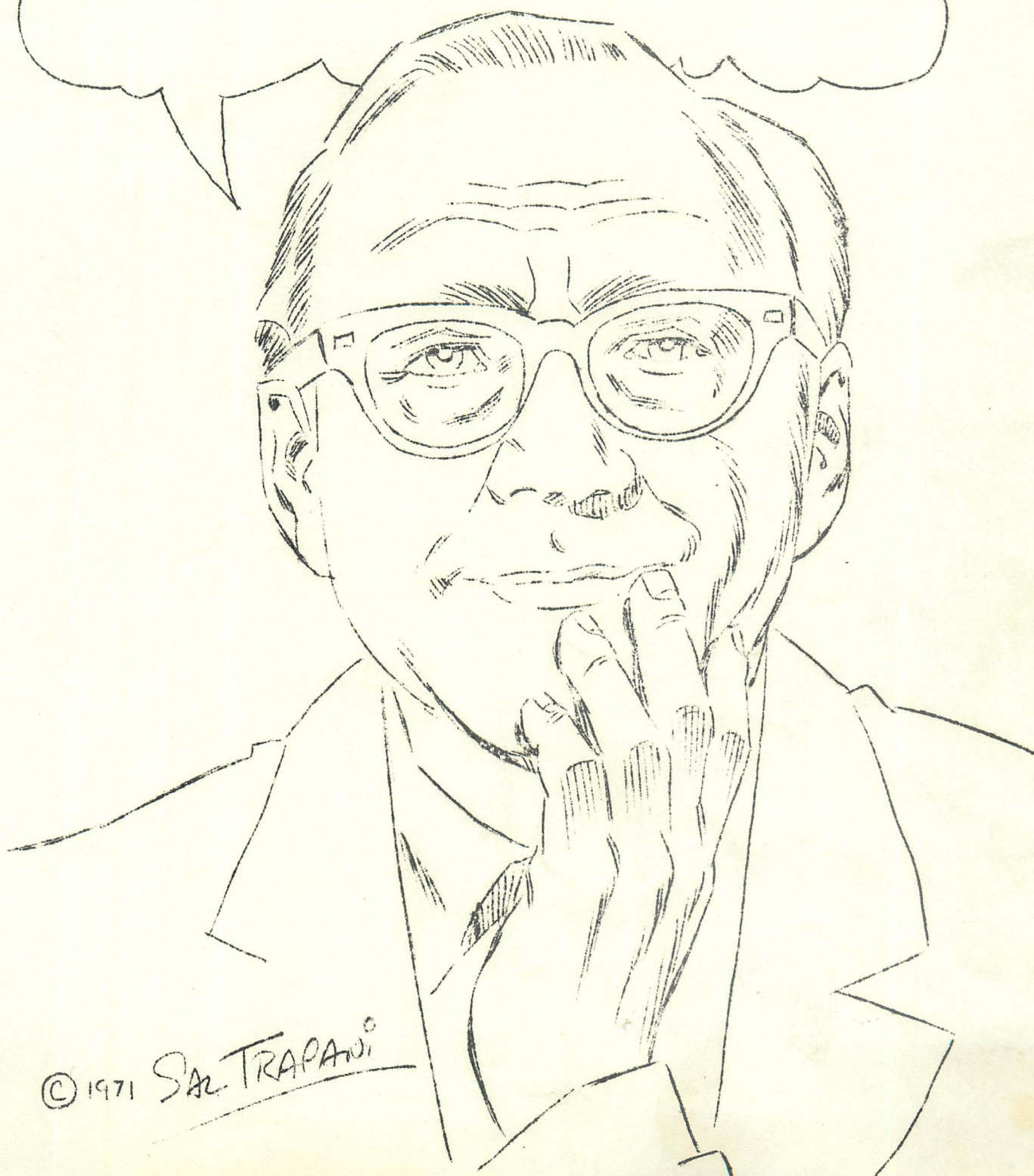


May 21-5 1971

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HELLO AGAIN!



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This is the last newsletter being mailed for 6¢. Because of this and other factors I am asking a yearly subscription of \$2.00. I have just purchased a much better mimeograph machine and keeping our fingers crossed the pages should be easier to read. On the inside cover page will be a 2 or a 1 or possibly nothing. This is what you owe. Whether you pay 2, 1, or no dollars depends on how long you have received this newsletter and how much you have contributed so far. 105 people are now subscribing to "Hello Again."

PERIODICALS, CONVENTIONS AND GROUPS: What follows lists details of all newsletters and magazines that concern themselves with early radio. If you know of others let me know:

EPILOGUE: George Jennings, 7605 Sandra Dr, Little Rock, Ark 72209; 25¢ each-monthly <sup>periodically</sup> plus postage

STAY TUNED: Bob Joseph and John Monroe, 1250 La Baron Circle, Webster, NY 14580; \$4.00 a year-monthly

ECHOES OF THE PAST: Don Pellow, 705 East Chandler, Evansville, Ind 47713; contributions-bimonthly

RADIO DIAL: Charles Ingersoll, Box 190, Cloquet, Minn 55720; \$3.50 <sup>5.00</sup> year-quarterly

HELLO AGAIN: Jay Hickerson, 6 Koczak<sup>CT</sup>, North Haven, Conn 06473; \$2.00 year-monthly

The following deal partly with radio as well as other aspects of nostalgia or music

HERO HOBBY: John Cooper, Rt 1 Box 371, Clarksburg, W Va 26301; \$3.00 year-quarterly

REMINISCING TIME: Eric Klarer, 3132 Buford Highway NE #A-2, Atlanta, Ga 30329; \$5.00 year-bimonthly

THE DISCOGRAPHER: Jim Bedoian, 250 Rennie Ave, Venice, Cal 90291; \$6.00 year-quarterly (As the title implies this journal deals mainly with records and is a reference journal for record research. The latest issue has a detailed listing of Philco Radio Time by Larry Kiner.)

STATIC, FLUTTER AND POP: Meade Frierson III, 3705 Woodvale Rd, Birmingham, Ala 35223; a very detailed pamphlet about science fiction radio programs including complete dates for Dimension X and X-1

NOSTALGIA BOOK CLUB, 525 Main St, New Rochelle, NY 10801

THE LUCKY GENERATION, INC.: Bill Smith, 220 Ridge St, New Milford, NJ 07646. This is a new club devoting itself to the big bands. It has many plans for the future. Write Bill for information.

The 1971 Comic Art Convention is being held July 2-5 at the Statler Hilton Hotel in New York City. Write for details to Phil Seuling, 2883 West 12th St, Brooklyn, Ny 11224.

Our convention idea for this summer may have fizzled out. George Jennings mentions that several regional conventions be held about the same time and perhaps coordinated with each other.

TAPE SPEED: Len Lawson mentions 2 ways a tape can change speed while being played back: Battery-operated machines can cause problems if the battery power gets low. The second problem has to do with the tension on the supply reel. At the beginning of a tape when the supply reel is full, the tension is easily overcome by the mechanical advantage gained because the tape is being pulled from the outside of the reel. However as the tape is played out the mechanical advantage decreases since the tape is being pulled from closer to the center of the reel. If the tension is too great, slippage will occur at the capstan.

Three ways to purposely alter the speed of the tape are as follows:

1. Put adhesive tape or a smooth covering around the capstan. This will slow the tape somewhat but cause wow and flutter in the music.
2. Buy a variable speed machine (Sony makes one).
3. Use a transformer which can be bought at a Radio Shack store. This will slow or speed



the motor but will only work with machines with certain kinds of motors. On those with synchrinized motors it will not work. Ken Morris is looking for someone with a variabbe speed Sony that would consider correcting the speed of some of his programs for a fee. (9620, 131st St N, Largo, Fla 33540)

PROGRAMS, DATES, AND LISTINGS: Note spelling of title "Three Skel-ton Quay (pronounced/kē/or /kwā/). At least one SUSPENSE version with V Price and 2 ESCAPE with W Conrad and V Price are being circulated. Many collectors like myself are especially interested in collecting programs with complete signatures and commercials. Many catalogs list the program but omit details about sponsor or network. This is important especially if a collector has one copy of a program without commercials and is looking for one that has. If the network is mentioned after the program <sup>on the list</sup> it should mean that the network is mentioned at the conclusion of the program. If parts of openings or closings are missing it should be mentioned. That's why it is absolutely necessary to at least spot check all programs before listing them. Also be careful in copying the date from the senders catalog. Many inaccurate dates are being circulated because of sloppiness somewhere along the line. There is no excuse for omitting a date in your listings if the sender has one listed. By looking through many catalogs I was able to add over 200 dates to my listings. Harry Sova is sending me a xeroxed copy of Harrison Summers book which gives in detail information about all the network programs from 1930 to 1956. When I accumulate all the data I will have available a booklet with each network program, the years it was on the air, sponsor, time, day, and length.

DEATHS: It was sad to read of the death of House Jameson on April 22. He died at the age of 68. He is best known in radio for his roles in Renfrew of the Mounties and THE ALDRICH FAMILY. If you want to send a card to his wife send it to 40 Mount Pleasant Rd, Newtown, Conn 06470. Also dead is Ange Lorenzo, composer of "Sleepy Time Gal."

QUIZ: Would you believe only one person mentioned that there was no quiz in last month's newsletter. However, both B Ruggles and D Koehne-mann responded to March's quiz. They both had about 7 right so each will get a reel of programs. Let's try this month's quiz

1. What is the last name of Mabel and Gertrude, 2 telephone operators on Jack Benny. 2. What was the name of Abner's dog on LUM AND ABNER. 3. How mild can a cigarette be (which one?). 4. What band was on for Griffin ~~Phoe~~ Polish? 5. Who said "Pardon me for speaking in your face seniorita." 6. What program had for its star at different times Edgar Barrier, Brian Aherne, V Price and Tom Conway? 7. What was the theme of SAL HEPATICA REVUE? 8. Sidewalk Interviews later changed its name to \_\_\_\_\_. 9. In which program was Herman, the Duck? 10. What program was based on the comic strip by Alex Raymond?

ANSWERS TO MARCH QUIZ: 1. Miss Thompson, lawyer, Chowser. 2. Dodge House. 3. 10. 4. Nick. 5. Old Gold. 6. Arabesque. 7. Brighter Day. 8. Front Page Farrell. 9. Life Can Be Beautiful. 10. Friendship and Street Scene.

PERSONALITIES: Roger Hill offers a suggestion. Many radio performers of the past would enjoy hearing from you. But please refrain from calling them until you write and get permission. I shouldn't have listed Carlton Morse's number in my last newsletter. His address is Star Route, Box 50, Redwood City, Cal 94062. He loves candy, his wife's name is Patricia, and he enjoys collecting old glass bottles. Their anniversary is in Sept and Carlton's birthday is June 4th. He would appreciate hearing from all of you (by note or card). Roger visits Mr. Morse on occasion. Jackie Kelk would also enjoy hearing from his friends. His address is 104 Heritage Hill, New Canaan, Conn 06840. Jackie Kelk was on Ed Corcoran's latest WTIC Golden Age of Radio.



Ezra Stone was recently elected to the American National Theater and Academy. Reelected was Joe DeSantis and Alice Frost. Ezra Stone directed over 20 episodes of JULIA.

SUSPENSE: Dick Gulla thinks there is a college in Washington that has a record of all the programs with dates. Anybody hear of it? More Dates: St. James Informary Blues 2/23/53; Inferno 10/23/60; Dunwich Horror 11/1/45; The Twist is Murder 7/28/57; Allen in Wonderland 10/27/52; Missing Person 5/12/52; The Storm 2/30/53

NEW PROGRAMS: Programs recently being circulated: GOLDBERGS, WOMAN IN WHITE, BIG TOWN-10/14/38, BACHELORS CHILDREN, another CHALLENGE OF THE YUKON "Joe Finleys Gold," FRED ALLEN 1/10/43 (one of the first Allen's Alley), complete HILLTOP HOUSE, PRIVATE LIFE OF ETHAL AND ALBERT, several ESCAPE, JACK BENNY, AND SUSPENSE. Sources of these programs were Hugh Carlson, Don Koehnemann, Dick Gulla, Father O'Rourke, Roger Hill, Cortlandt Parent, Fred Dickey, Ray Oden

HERE AND THERE: Received phone calls from Warren Sanford, Ralph Miller, Roy Bright, Carl Erickson, Francis Ramezyk. New Friends: HOWARD BRENNER (Mar-Bren Sound), Box 147 University Station, Syracuse, NY 13210. Harold is currently helping to plan a project of great benefit to early radio and will make a formal announcement about it at a later date....LYNN LICHTY, RR2, Antwerp, Ohio 45813....LEN LAWSON, 1206 Notre Dame Ct, Livermore, Cal 94550....KEN MORRIS, 9620 131st St N Largo, Fla 33540. Ken is looking for I LOVE A MYSTERY with M Raffetto and Barton Yarborough and VIC AND SADE. Also looking for SINGING LADY. and BOB AND RAY....GEORGE YOUNIS, 824 Mendon Rd, No Attleboro, Mass 02743. George sent a nice article about himself. He is especially interested in THE LONE RANGER. He has collected about 1000 programs in 3 years... BILL SMITH, 220 Ridge St, New Milford, NJ 07646. Bill is starting the big band club mentioned earlier....

Old Friends: Ralph Miller can sell a Metrotone equalizer at a discount if enough people respond. This machine eliminates much hiss, hum, and muffle from a tape. Ralph is secretary-treasurer of a 15-member radio group in the Boston area. As a group they buy hard to get programs with their dues. (RM, Box 160, Allston, Mass 02134)....Bruce Rugles is looking for those traders with hard-to-get programs who are willing to trade half-track. Bruce is also looking for those California stations airing old radio programs and records of the past (call letters and location). Bruce has written for his station and has available for trade; A SOUND HISTORY OF THE ACADEMY AWARDS, specials of one-hour length on Kennedy's Assassination. He also wrote a 5-hour production called REQUIEM FOR RADIO that contains a history of broadcasting in words and sound with many excerpts. (BR, Box 3000, North Bay, Ontario, Canada)....Just received Harry Sova's AMERICAN RADIO: 1927, the product of a 3-year project. Its 125 pages has just about everything that happened in radio in 1927. If you want a copy send 50¢ to cover postage and mailing to Harry Sova, 1268 Eigenmann Center, Indiana Univ, Bloomington, Ind 47401....Mel Shlank is looking for AUTHOR, AUTHOR (MS, 553 Howellton Rd, Orange, Conn 06477)....Cecil West's new address: 7036 West Plumwood Ct, Orlando, Fla 32808.

#### BOB BURNS' BAZOOKA

In giving the origin of the word BAZOOKA, Webster's New Collegiate states that it is "probably from fancied resemblance to the sound contraption used by Bob Burns, radio comedian." Webster is of course pre-facing their definition of the WWII rocket launcher, but in the process, leave themselves open for speculation as to how the word bazooka (Bob Burns' type) came into being. I often wondered how the word was coined and my curiosity led me to Van Buren, Ark and Burns' Uncle Henry Hink, the originator of that instrument. Hink and Burns were friends of long standing, both working in the local gas company during the early 1930's.



Burns, it seems, was always something of a braggart and was often boasting in excess to his fellow employees. Hink decided one day to have a little fun at Burns' expense and manufactured a strange assemblage of surplus gas pipe, crowned with a whiskey funnel, for Burns to shoot his big mouth off into.

The slang term for a big-mouth at that time was "bazoo." Hink presented the gas pipe receptacle to Burns with the suggestion that he shoot his "bazoo" off into it from then on. Burns followed through on the spoof and did just that. It seems the incident of the Burns' bazoo became a standing joke and soon he and the others were referring to Hink's device as the bazooka. Thus the bazooka got its name. Burns found that he could, with practice, produce musical tones with the device and went on to become fairly proficient in the art of playing it. He later used this talent to advantage in radio and the bazooka became a gimmick of great value. The bazooka's sound quality can be likened to that of a jug being "blown;" a low, resonant tone. Pitch was varied on the bazooka in trombone-like fashion with telescoping pipe sections, moveable and in reach of the musician's hand by means of a wire extension. There are several late '30's and '40's KRAFT MUSIC HALL SHOWS WITH Burns and Crosby available to collectors which feature good examples of "bazookamanship." World War II G.I.'s were quick to notice the resemblance between their rocket launcher and Burns' instrument and thus the bazooka began to deal death.

Jim O'Neal

Based on interview with Henry Hink

#### AIRCHECKS by Carl Erickson

--Fred Allens scripts were always carefully examined before he went on the air to forestall any possibility of libel, slander, or simply offending tender ears. Once, he angered druggists when he remarked that he heard of "a pharmacist who flunked in chow mein." On Jan 21, 1940, Fred was interviewing the doorkeeper of the Hotel Astor and the conversation came around to the tips he had received. The doorman recalled one time receiving a \$100 tip and Allen remarked: "Yes, back in '28 some of those Wall Street men used to think nothing of buying the restaurant and throwing it to the waiter as a tip. I guess some of these boys still chuckle about their financial pranks as they're sitting around up in Sing Sing today." Protests came from non-Sing Sing Wall Street men and Allen wrote an apology in his customary style of not using capitals: "no malice was intended and i am sorry to have incurred the disfavor of the gentlemen....i have considered committing hari kari on the two points recently gained by bethlehem steel. i have also thought about calling a conference since a conference is a gathering of important people who, singly, can do nothing, but together can decide that nothing can be done. both ideas were abandoned in favor of this letter to you." The President of the Stock Exchange posted the letter on the bulletin board and everyone was friends thereafter.

#### UNCLE DON: YES HE DID

by Warren Abbott

Yes, Uncle Don did say it and I was in the studio that night and heard him. It happened at station WOR in New York and I was visiting in the control room and was watching him thru the studio window. This is what he actually said, "That ought to hold the little bastards until tomorrow." This was never recorded, to my knowledge, as WOR or WABC, where I was chief engineer at the time, was not equipped to record anything. There are so many versions of the story that it is ridiculous. I even have one on the "whoopers" recording put out sometime ago, where the announcer says that it is alleged that he said it. You can rest assured that it was not his voice on the recording, as Don Carney, that



was his real name, and I were personal friends and worked together on radio for several years. This is how we became acquainted. During the 20's before CBS became a network, they leased time from both WOR (3 nights a week) and from WABC (4 nights a week, including Sunday night) to broadcast their sponsored shows. At this time Don Carney wrote, directed and acted in two local shows, namely: "Main Street Sketches" and "Country Store," which were comedy skits. During this time mention was made that Columbia was to start their own network in New York. WOR immediately went to work remodeling their studios and the carpenters and others made so much noise that a lot of it went out on the air with their programs. Columbia complained and moved all their programs over to WABC. The station WABC was then owned by Mr. A H Grebe, who was then making the famous Grebe radio. I was hired as chief engineer by Mr. Grebe a couple of years before to build the new studios and master control room equipment for his new station. As the work was then completed we were in good shape to handle anything. Things got so bad with the noise and construction work at WOR that arrangements were made to broadcast most of their programs either from our studios or thru our equipment to their transmitter. Many of Don Carney's programs originated then from our studios and I pumped gain on a lot of them.

Don Carney apologized later over the air that it was only said in jest, but he told me that he would regret it until the day he died, and he did. As to the other character in Philadelphia, his name was Uncle Wip not whip, as the station was WIP owned by Gimble Bros. in Philadelphia, which later became WGB3. I doubt very much the story about him, but if it had happened, we in the business would have heard about it. I did not and very little got by me back in those days. I could write a book about the good old radio days and that is just exactly what I am getting ready to do. Watch for it. I'll let you know when it will be ready.

#### THOUGHTS OF A BLIND LISTENER

Just recently, through Jack Miller, I learned of the existence of your newsletter and my curiosity has been aroused ever since. Because I have been blind from birth, radio has always meant more to me than TV, especially our never-to-be-forgotten old-time radio. As far as I'm concerned, in those days, radio was the best baby-sitter one could ask for. Yesterday when I conceived the idea of writing this letter I began wondering just what I would say. Well, I must have had it on my mind during the night, because a very strange thing happened. In the middle of the night I began dreaming about writing and all I kept dreaming about were daily soap operas on WNBC. In my dream I was writing the program schedule from three to six P.M. And believe it or not I remembered every 15-minute show from 3:15 on, even in my dream. Shall I prove it? Here goes: MA PERKINS, PEPPER YOUNG'S FAMILY, THE GUIDING LIGHT, BACKSTAGE WIFE, STELLA DALLAS, LORENZO JONES, YOUNG WIDDER BROWN, WHEN A GIRL MARRIES, PORTIA FACES LIFE, JUST PLAIN BILL, and FRONT PAGE FARREL. I imagine a 15-minute segment from each would be quite a collection. I guess the gals preferred the soap operas and the fellas preferred the Dick Tracy type.

Well, enough of that. With so much upheaval in the lives of our young today, I have occasionally wondered how they would receive some of our real good old radio shows. It is a well-known fact that they are always eager to latch on to anything different and from a psychological point of view, the results just might be interesting. It has been my contention that there should be more in radio besides music and news.

From all I've been told about, I think that collecting and trading these old programs is an excellent hobby and I want to take this opportunity to wish you continued success -- Madeline Eisenhardt, 449 Columbus Ave, New Haven, Conn 06519



Radio played a very important part in influencing young people, as was clearly shown by many national surveys. It placed second only to reading the comics and playing baseball.

In 1930, 30 million families owned radios. Surprisingly, radio even ten years after this, was still unorganized. Only five percent of the programs were intended primarily for children. In contrast to other countries, such as Germany and Italy, the United States did not use radio to propagandize its listeners.

Several reasons could be advanced for this. One may have been the fact that many of our educators were timid about the new media. Some were afraid that radio would replace their need in society rather than supplement their efforts. Another reason may have been the close tie between the sponsor and the program. Our country in this regard was quite different; Germany and Italy had complete governmental control over radio. Great Britain took the moderate course of taxing the listener. This method proved the best, for England had much better radio productions, particularly for youngsters.

Radio productions in the United States were very expensive to broadcast. A fifteen minute production ran as high as nine thousand dollars, presented three times a week. Sponsors needed to justify this cost, and therefore demanded a steady audience to promote the sale of their product. To be assured of this, they felt that if a program ended on a climactic note, the audience would have to tune in the next day. The programs were, for the most part, written by hack writers. The sponsor did not employ good writers or demand the use of good stories. The cost being out of reach.

In November 8, 1937, Federal Communications Commissioner George Henry Payne had this to say in the Newsweek magazine: I have received countless letters from listeners, one that stands out in my mind tells of a visit to a radio studio. The writer remarked that he saw a smashed mello. When he inquired, he was told that it was used to represent the sound of a man's head being smashed on a children's radio program. Mr. Payne went on to say that it was imperative to replace this type of program with more suitable material. He put it directly up to the parent to write letters to the sponsors, stating their position and demand better entertainment.

Evan MacBride

Just a brief comment about Madeline Eisenhardt. A few newsletters ago I mentioned her and suggested that you send her programs (she has quarter-track equipment) but except for Jack Miller and Ray Oden there was no response. I have already dubbed all the soap operas she remembered on an 1800-foot reel. I'm sure she would appreciate any tapes. It would be best if you preface your programs with a brief voice introduction telling about yourself and telling what programs are on the tape.

#### REFLECTIONS OF AN "O.T.R. EXPERT"

After doing 4 radio shows about old time radio, the results were somewhat less than overwhelming. All 4 shows were telephone talk shows. Segments from various old programs were played and listeners called in and commented. The listener comments were always very favorable and they expressed much interest in hearing an OTR show on a regular basis. The telephone lines were always lit up with callers and we all had a great time. Many times a listener would ask to have the station schedule OTR on a regular basis and when the announcer informed him that to have that happen there would have to be a great mail response to the station we were assured that there would be. One caller was going to go so far as to seek out a sponsor. A nice gesture but none of this happened. The mail was sparse and the interest seemed to die out as soon as the show



was over. Anyway we all had fun-the host, the listeners and myself. If you ever get to do a telephone talk show, be sure the host doesn't introduce you as an expert unless you're ready to pay the price. Everything went well on the first 3 shows. Listeners would call in and ask me questions which I was able to answer-nice easy ones like "Who played the Lone Ranger" and "Who was the Green Hornet's valet." Then on the 4th show he had to introduce me as an expert on OTR. That night the roof fell in. One caller wanted to know the name of the cigar that was offered free on an early Bing Crosby program. Another wanted to know the name of the actor that played Boston Blackie. I said Chester Morris. I guess that's right but a listener and OTR collector named Mel Shlank phoned in the name Richard Kollmar (the smart guy didn't do my shrinking image any good at all). A few days later I commented to the show's host, John Birdhard, "As soon as you called me an expert, I knew I would be in trouble." He responded, "As long as you didn't proclaim yourself an expert, it's OK." I wonder if everybody knew that.

Somewhat surprising was the interest of some of the younger generation. Not only the teenagers but especially the preteenager called. He seems to have a nostalgic feeling for shows he has never heard. One youngster of about 10 years calls in almost regularly to the station and wants to hear more OTR. He likes INNER 3NACTUM, I LOVE A MYSTERY, and THE SHADOW, only because his grandmother has told him all about them. I also learned after doing the 2nd show that a whole class of students at one of the local grade schools was assembled and taped the whole thing. I suppose it was done for educational purposes but if they were again assembled for that 4th show they sure didn't learn much from me. After the latest program of April 7th I stayed after the show was over and talked to some callers who couldn't get through while the show was on the air. All three lines were constantly busy for a solid half hour. Everyone said things like "Great," "Wonderful," and "Do you remember?" Many once again asked the question, "Why can't we have this on a regular basis blah, blah?" "There has to be an avalanche of mail," says I. "Oh, don't worry, there will be," says they. Since that time to now the station received 3 pieces of mail on that show. Well for some reason they keep asking me back to do more shows and I always look forward to doing them. Some of the nervous tension has gone and I can relax and enjoy myself talking to the callers. Maybe I'll bone up and call myself an expert (but not on the air). By the way the name of the cigar was Cremo.

Jack Miller

# RUGGLES' RAMBLINGS-Part 2

If you record on tracks 1 and 4 only and send tape to friend with track equipment, make sure he knows it's  $\frac{1}{4}$  track. On his half track machine he will pick up your program and a quarter track of surface tape noise....If you are not using new tape have it bulk erased, especially if the programs are half track and you have  $\frac{1}{4}$  track equipment.... If you receive a poor tape send it back. Most collectors don't knowingly send poor programs and usually welcome the tape because it points up a problem they might not know existed....Put as much detail as possible into your listing. Have it as detailed as you would like to see other catalogs....Check dates by a little sleuthing. Keep a perpetual calendar handy. Have a movie and song reference book handy. Often you can get the year from musical and movie clues. Listen to announcements also....Be careful in dating programs to Canadians and Britains. 3/1/71 is read by them the third day of the 1st month. Better to write Mar 1, 71....If you have old tape boxes, send those instead of the new ones the tape comes in. They will get crushed anyway thanks to the post office. (In that case indicate the brand of tape you are sending-ed)...When mailing to Canada make sure you attach a small green customs sticker. Label each with; "Used tape recording, no commercial value, value \$1.00."

1/4-72  
Date  
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to Canada

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....Make it a practice to send a single tape by first class mail; two or more in a package can go at the lower rate (4th class-parcel post. Sound recording rates don't apply out side of this country)....Keep your listings up to date by issuing supplements constantly so your friend will order what they really want....Note in your catalog what is not complete in the original form(Amen; I mentioned this earlier-ed)....Catalogs are best on 8 by 11 sheets since many of us 3-hole punch and store in 3-ring binders. If your catalog opens, tell the printer to try and have it open to 8 by 11....Use correct titles when listing. Use Buxton's book RADIO'S GOLDEN AGE or the title given on the tape. Try to listen to the program all the way through (at least spot check in various places to notice any imperfections and note all details including date, sponsor, storyline, cast, network, time (We couldn't agree more-ed)... Take pride in your catalog, your tapes, your machines. Do your best to keep all programs in the best of quality and keep them complete. Don't chop anything off by mistake and if you do redub the ending (monitor or spot check the dubbed tape so what is on it is what was on the master)

Send comments to Bruce Ruggles, Box 3000, North Bay, Ontario, Canada.  
More next month

LATE NEWS AND TIDBITS: RAY STANICH, 173 Columbia Heights, Brooklyn, NY 11201; Ray is doing extensive research on RAILROAD HOUR, ARCH OBOLER ELLERY QUEEN, and others. He will be much help in compiling dates and setting up my booklet of programs and dates. Ray is interested in opera and ELLERY QUEEN, ARCH OBOLER, RAY BRADBURY, GE MORSE, and SAX ROHMER. ...Just heard indirectly of a trader who has noticed leakage from 2-year old 4-track tape. On the other hand Sal Trapani and I who have 4-track tape from 1959-60 hear no leakage from adjacent tracks or print-through. Please check old 4-track tapes and let me know of your experiences. If it is true we should all redub our 4-track tape to  $\frac{1}{2}$ -track. ...HUGH CARLSON, 7103 Freistadt Rd, Mequon, Wisc 53092. Hugh has one of the largest collections around and originates many of the programs being traded....DAVE DAVIES, 5 Buckley Lane, Prospect, Conn 06712. Dave is manager of the Radio Shack in Hamden, Conn and is just starting to build a collection....GARY DUDASH, 110 Montgomery Ave, North Babylon, NY 11704. Gary is a magician....WELL, having run off pages 1-7 it still isn't as good as some of the other newsletters, but I think it is an improvement for me. Some edges still aren't clear and page 3 starts right at the top on some but it should be clearer....Harry Sova's address for the summer: c/o radio-TV Dept. Indiana Univ, Bloomington, Ind 47401....I got a very nice visit from Carl Erickson who made the 3-hour trip from Long Island. I had just run off on my mimeo machine his 35-page catalog. Carl tells me that the correct spelling is THREE SKELETON KEY or CAY (a small island or reef). Carl has a detailed listing of 63 VIC AND SADE which can be used as a guide or reference list when ordering. Let me know if you are interested....Carl feels that if his descriptions are used (very complete) it will cut down duplication....Mel SHLANK is selling blank tape at very low prices. Write him for a price list (MS, 553 Howellton Rd, Orange, Conn 06477.) ....FRANCIS RAMCZYK, 6237 University Ave, Madison, Wis 53705. Fran is especially interested in SHERLOCK HOLMES....It is now May 7. I just called the post office and because of litigation in Washington they have received no definite word on the new rates. It's quite possible they may not increase on May 16th, the original due date. Let's keep our fingers crossed.

SO until next time, keep the supplements coming in, let me know what you are doing, what new programs are uncovered, new SUSPENSE and JACK BENNY

WRITE if you get work

HANG by your thumbs

Jay A Hickerson

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